

THE CORSAIR

BY
FREDERIC H. COWEN.

SCENE I. On the Island.

Nº 1. INTRODUCTION & CHORUS. "FLOW FREE FLOW FREE"

RECIT: CONRAD. — "BACK TO YOUR DUTY"

M.M. $\text{♩} = 60$.
Allegretto.

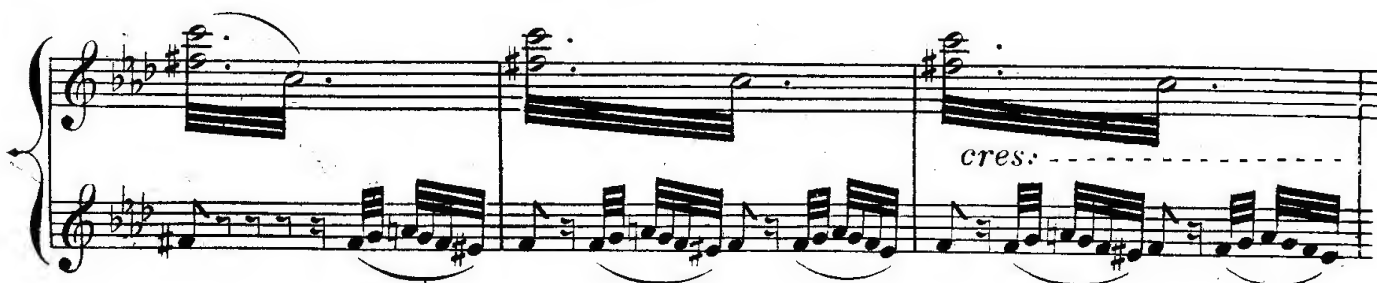
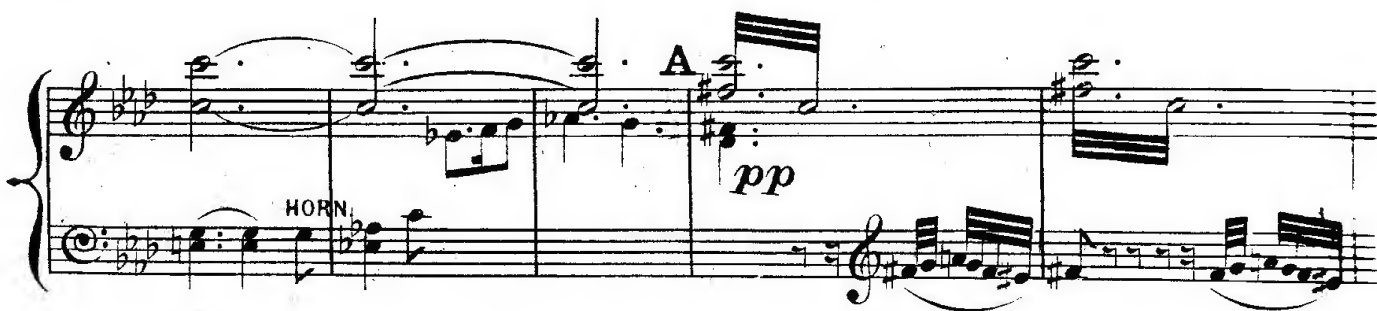
VIOLAS & CLAR: *p*

VIOLINS. *pp* *cres:*

sf *p*

p

pp



f *dim.* *p*

rall. *pp* *a tempo.* *pp*

FLUTES.

^

CHORUS OF PIRATES. (approaching the Island) *BASSI. pp*

Flow free, flow free.....

^

^

..... thou glad blue sea,..... Thou'rt

TENORI.
pp

Thou'rt yet the storm wind's
yet the storm wind's thrall, yet the storm wind's



The first system of the musical score. It consists of three staves. The top staff is for the Tenor voice, marked 'TENORI.' and 'pp'. The middle staff is for the piano accompaniment. The bottom staff is for the lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'Thou'rt yet the storm wind's', 'yet the storm wind's thrall,', and 'yet the storm wind's'.

thrall.....
thrall..... More free than air.....



The second system of the musical score. It consists of three staves. The top staff is for the Tenor voice. The middle staff is for the piano accompaniment. The bottom staff is for the lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'thrall.....', 'thrall.....', and 'More free than air.....'.

..... are hearts that dare..... To



The third system of the musical score. It consists of three staves. The top staff is for the Tenor voice. The middle staff is for the piano accompaniment. The bottom staff is for the lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: '..... are hearts that dare..... To'.

To trust the winds for
trust the winds for all, trust the winds for

B

all, *p* Let those who will life's chalice fill,
all, *p* Let those who will life's chalice

Let those who will life's chalice fill
fill, Let those who will life's chalice

p

With plea- sure's
fill, With pleasure's poi- son'd
breath. We gain from strife a larger life, A glad and glorious
breath.
death, a glad and glorious death, a glad, a
A glad and glo- rious
HORN. CLAR:
glorious glad and glo- rious death,
glad, a glad and glo- rious death,
death a glad and glo- rious death,

Nº 1.

C

(Chorus of Women.) watching from the Island.

7

SOPRANI.

A sail,

a sail,

a

sail

ALTI.

a sail

a

sail

f tremolo.

ff

SOP.

....

pp Parlante.

ALT.

....

The blood red sig-nal glitters in the

p

pp

SOP.

p

The blood red

ALT.

gale

TEN.

pp

Flow free, flow free

pp

Nº 1.

SOP. signal glitters in the gale

ALT.

TEN. *p* thou glad blue sea

BASS.

cres:

mf Yes! she is ours, she is ours! *f* *D*

mf Yes! she is ours, she is ours!

mf *cres:* *f* *pp*

pp She

pp She

Flow free, thou glad blue sea.

pp Flow free, thou glad blue sea.

Nº1. V

anchors,
anchors, *cres - - e - - accel.*
Thou'rt yet the storm - wind's thrall, *cres:*
Thou'rt yet the storm - wind's
poco - cres - e - - accel - e -

mf
mf She anchors,
She anchors, *mf*
More free than air, are hearts that dare To
thrall
-rando.

mf *sempre cres:*
and our bay, Receives the prow that proud-ly spurns the spray,
and our bay, Receives the prow that proud-ly spurns the spray,
trust the winds for all To trust the winds for all To
sempre cres: - e - accel:

10 *poco ritenuto.* - *prow* *that* *spurns* *the*
receives the *prow* *that* *proud - ly* *spurns* *the*
trust *the winds,* *To trust the winds for*
poco ritenuto. *To trust the winds for all* *To trust the winds for*
f *poco ri - - - te - - nu - - to*
a tempo. ff *spray*
spray
spray
all
all *Let slaves o - bey*
gva. a tempo. *ff*
BASSI. *a Sul - tan's sway* *Our*
No 1

TENORI.

f Our king is he a --
king is he a -- lone Our king is he a --

sempre f.
-- lone Whose smile and frown are
lone *sempre f.* Whose smile, and

all his crown, Whose
frown are all his crown

smile and frown are all his crown

Whose smile and frown are all his crown whose

Whose deck, whose deck is all his

deck, whose deck is all his

throne

throne

ff

Altacca Subito.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal part consists of two staves with lyrics. The first system of the vocal part has two lines of lyrics. The second system also has two lines. The third system has one line. The fourth system has one line. The fifth system has one line. The sixth system has one line. The seventh system has one line. The eighth system has one line. The ninth system has one line. The tenth system has one line. The eleventh system has one line. The twelfth system has one line. The thirteenth system has one line. The fourteenth system has one line. The fifteenth system has one line. The sixteenth system has one line. The seventeenth system has one line. The eighteenth system has one line. The nineteenth system has one line. The twentieth system has one line. The twenty-first system has one line. The twenty-second system has one line. The twenty-third system has one line. The twenty-fourth system has one line. The twenty-fifth system has one line. The twenty-sixth system has one line. The twenty-seventh system has one line. The twenty-eighth system has one line. The twenty-ninth system has one line. The thirtieth system has one line. The thirty-first system has one line. The thirty-second system has one line. The thirty-third system has one line. The thirty-fourth system has one line. The thirty-fifth system has one line. The thirty-sixth system has one line. The thirty-seventh system has one line. The thirty-eighth system has one line. The thirty-ninth system has one line. The fortieth system has one line. The forty-first system has one line. The forty-second system has one line. The forty-third system has one line. The forty-fourth system has one line. The forty-fifth system has one line. The forty-sixth system has one line. The forty-seventh system has one line. The forty-eighth system has one line. The forty-ninth system has one line. The fiftieth system has one line. The fifty-first system has one line. The fifty-second system has one line. The fifty-third system has one line. The fifty-fourth system has one line. The fifty-fifth system has one line. The fifty-sixth system has one line. The fifty-seventh system has one line. The fifty-eighth system has one line. The fifty-ninth system has one line. The sixtieth system has one line. The sixty-first system has one line. The sixty-second system has one line. The sixty-third system has one line. The sixty-fourth system has one line. The sixty-fifth system has one line. The sixty-sixth system has one line. The sixty-seventh system has one line. The sixty-eighth system has one line. The sixty-ninth system has one line. The seventieth system has one line. The seventy-first system has one line. The seventy-second system has one line. The seventy-third system has one line. The seventy-fourth system has one line. The seventy-fifth system has one line. The seventy-sixth system has one line. The seventy-seventh system has one line. The seventy-eighth system has one line. The seventy-ninth system has one line. The eightieth system has one line. The eighty-first system has one line. The eighty-second system has one line. The eighty-third system has one line. The eighty-fourth system has one line. The eighty-fifth system has one line. The eighty-sixth system has one line. The eighty-seventh system has one line. The eighty-eighth system has one line. The eighty-ninth system has one line. The ninetieth system has one line. The ninety-first system has one line. The ninety-second system has one line. The ninety-third system has one line. The ninety-fourth system has one line. The ninety-fifth system has one line. The ninety-sixth system has one line. The ninety-seventh system has one line. The ninety-eighth system has one line. The ninety-ninth system has one line. The hundredth system has one line.

Molto Allegro. (M.M. $\text{♩} = 108$)
con fuoco.

f

The first system shows the piano accompaniment in the lower staves and vocal lines in the upper staves. The piano part features a series of chords and triplets, with dynamic markings like *f* and *con fuoco*. The vocal lines are mostly rests, with a few notes appearing in the final measures.

sempre f

The second system continues the piano accompaniment with more chords and triplets. The vocal lines remain mostly rests, with some notes appearing in the final measures. The dynamic marking *sempre f* is present.

(BASSI) *f*

These let_ters, chief,..... are from the

The third system introduces the vocal line for the Basses, starting with the lyrics "These let_ters, chief,..... are from the". The piano accompaniment continues with chords and triplets. The dynamic marking *f* is present.

spy, To tell our spoil,..... or pe_ril nigh, (CONRAD reads despatches)

The fourth system continues the vocal line with the lyrics "spy, To tell our spoil,..... or pe_ril nigh, (CONRAD reads despatches)". The piano accompaniment continues with chords and triplets. The dynamic marking *f* is present.

Piano introduction. The right hand features a series of triplet eighth notes in a descending scale. The left hand plays chords and single notes, including a triplet of eighth notes in the first measure.

Piano accompaniment. The right hand plays a continuous eighth-note pattern. The left hand plays chords and single notes, with dynamics marked *sf* (sforzando) in several measures.

CONRAD. RECIT:

Vocal entry for Conrad. The vocal line begins with the lyrics "Back to your du - ty for my course pre -". The piano accompaniment features a melodic line in the right hand and chords in the left hand.

Vocal entry for the second character. The vocal line begins with the lyrics "- pare. My -". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamics marked *f* (forte) and *sf* (sforzando).

self this en-terprise to-night, to night will share.

sempre f

TENORI. *f* To-night, Lord Con-rad? Ay! at set of sun.

BASSI. *f* To-night, Lord Con-rad?

CONRAD (RECIT:) *p*

Tempo 1^o CONRAD RECIT: *p* My corslet, cloak, one hour, . . . and we are

CELLOS. *p*

CLAR:

f TENORI.

gone. Let slaves o - bey a Sultan's sway, Our

King is he a - - lone, Our King is he a - -

- lone, Our King, a - - lone, our

Our King is he a - lone, our

King is he... a - lone Whose

King is he a - lone

(dying away in the distance,

smile and frown are all his crown,

Whose smile and frown are all his crown,

*dim:**tempo.**pp rit:*

Whose deck is all his throne.

*pp rit:**tempo.*

..... Whose deck is all his throne.

*tempo.**rit:**pp*

Nº 2. RECIT: CONRAD. "STRANGE TIDINGS."
& BALLAD.—MEDORA. "I KNOW NOT, I HEED NOT"

CONRAD. *p* Recit:

Molto moderato. (♩=44.) Strangetidings, many a pe-ril have I

pass'd, Nor know I why this next appears the last—*tempo.*

Allº vivace. (♩=184.)

Lento. p Yet so my heart forbodes, but must not fear, Nor

shall my fol - low - ers find me fal - ter

here.

ff con fuoco.

dim.

Andante. (♩=96.)

p espress.

p
Now to Me - dora, Oh! my sinking heart, Long..

Cello.

espress. *rall:* *Molto moderato. (♩ = 44.)*
... may her own be light - er, lighter than thou art.

rall: Oboe. *p* Guitar.

MEDORA. *con tristezza.*
p
I know not, I heed not, When

far on the sea If the soul of my spi - rit dreams e - ver of

p
me, dreams e - ver of me

mf *espress.*

Be it thine O my lov'd one,

mf Guitar.

Love's glad - - - ness to prove

p I'll take for my glo - ry. *rall:* The sorrow, the sor - row.... of

p *rall:*

a tempo. love. *p* *con tristezza.* I heed not, I

a tempo.

hope not, When hearts must untwine If the soul I must part from Will

sor - row for mine, will sor - row for

p

C *espress:*

mine. *mf* Be it thine to for - get me

GUITAR.

mf 3 3 3 3

cres:

As the dream of a sigh,

p *rall.*

Be mine but to love thee, To bless thee, to bless and

p *rall.*

die.

pp a tempo. *molto rall:*

Nº 3. DUET. CONRAD & MEDORA. "MY OWN MEDORA."

(M.M. ♩ = 69.)

*Un poco
piu mosso.*

Piano introduction in C major, 2/4 time. The right hand features a series of eighth-note runs, and the left hand provides a steady accompaniment. Dynamics include *p* (piano) and *cres:* (crescendo).

MEDORA.

p
Conrad!

CONRAD

mf

My own Me - do - - - ra!

Medora's vocal entry is marked *p*. Conrad's response is marked *mf*. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics *f* (forte) and *mf* (mezzo-forte).

MEDORA.

dim:

In Conrad's

Sure thy song..... is sad,

Medora's second vocal entry is marked *dim:* (diminuendo). The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics *dim:* and *f* (forte).

M.M. ♩ = 72.

Tempo giusto.

absence

would'st thou have

it

glad?

Conrad's vocal entry is marked *p* (piano). The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics *p* (piano) and *f* (forte).

p tranquillo.

Oh! many a night on this lone couch reclined, My dreaming fear with storm hath

wing'd the wind, And many a rest-less hour outwatch'd each star,....

And morning came, and yet thou wert a far, At length 'twas noon,

RECIT: *mf agitato.* *cres:* I hailed and blest the mast, the mast that met my sight, Oh joy!...

RECIT: *mf* *cres:* *f*

... oh joy! twas thine at last. *tempo.* *ff*

CLAR: *p* *dim:* *rit?*

MEDORA. *p* *espress:* *legato.* At last, at last I

clasp thee! My tears, my pray'rs are o'er

Twas worth the pain, that made us twain, To meet in joy once

more At last, at last I clasp thee *dim:*

PED.

*

ten:

My tears my pray'rs are o'er, 'Twas worth the pain

colla voce

rit:

A

CONRAD *mf*

that made us twain, To meet in joy once more. More than my

colla voce

CLAR: *mf*

sword, I love thee! Yea, dearer than the sea,

cres:

Thy pray'rs were wings of Heaven, To bring me back to thee,

cres:

rit: e - dim:

Thy pray'rs were wings of Heav'n to bring, thy Con-rad back to

VIOLIN

rit: e - dim:

tempo. *p* *espress:*

thee At last, at last I clasp thee,

OBOE.

p *tempo.*

PED. *

All, all but love is o'er; 'Twas worth the pain that made us twain

MEDORA. *p* *espress:*

At last, at last I

To meet in joy once more,

dim:

ten:

clasp thee, My tears, my pray'rs are o'er

ten:

At last, at last I clasp thee, All, all but love is

colla voce

.... 'Twas worth the pain, that made us twain, To meet in joy once
 o'er 'Twas worth the pain, To meet in joy, in joy once

rit.

rit.

rit.

tempo. more. *p* *rall.* To meet in joy, ..

tempo. more.

tempo. *p* *espress.* *p* *pp* *rall.*

CLAR. OBOE. FLUTE.

pp once more.

p *rall.* To meet in joy, *pp* once more.

CLAR. HORN.

pp

Molto Allegro. (M.M. $\text{♩} = 108$)

RECIT:
CONRAD *Piu lento.*
p But oh, Me-

Molto Allegro. (M.M. $\text{♩} = 108$)

RECIT:

_do-ra! nerve thy gentler heart, This hour a--gain, but not for long, we

p

MEDCRA.

f This hour we part,..... My heart for-bo-ded this, Thus ev-er

part.

tremolo.

f *sf*

ad lib:

fade my fairy dreams of bliss.

Allegro Agitato. (M.M. $\text{♩} = 92$)*mf**mf**sempre*

This hour,

*sempre**cres:**cres:**e**agitato.*

it cannot be,

this hour away,

*agitato.**f*

Yon bark hath hard - - - ly an - - - chor'd in the

cres. *f*

B

bay, this hour we part not, Con - - - rad,

f

CONRAD.

stay, *f* My love! if there be

p *f*

life be - low, and hope a - - bove, I will re -

- turn. *sempre f.*

f

But now the moments

bring the time of part - ing, with re - dou - bled

wing.

The why, the where, what needs it now to

Andantino. (M.M. $\text{♩} = 40$)

p *espress:*
 tell?..... All, all,.... must
p CORNETS. SOLO VIOLIN.

end,..... in that wild word,..... in that wild word, Fare -

- well, Fare - well, Fare - well.....
p *dim:*

p *rit^o*
 In.... that wild word... Fare - well.
rit^o *pp* *rall:* *sf marcato.* *pp*

(BUGLE SOUNDS) **RECIT:** *p*

Moderato. List! 'tis the Bu_gle. *Allegro agitato. come prima.*

mf **RECIT:** *p*

MEDORA.

No! hear it not!

cres *cen* *do.* *f*

agitato.

Thou shalt not part, thou shalt not part,

sempre agitato

Stay, Con_rad, stay, nor break my heart,

f

supplicando

.... If love hath ev - - - er touched thee,

Nº 3.